# Under the Dome, Hell Recording Notes

## Gearlist

Sequential Circuits Pro-One monosynth

Roland System 100m analogue modular

Ensoniq ESQ-1 polysynth

Yamaha TX7 FM polysynth module

Casio SK-5 sampler

Yamaha REX-50 multi-effects module

Boss DE-200 digital delay

| Time(min:sec) | Track(s) | Track Info |
| --- | --- | --- |
| 00:00 | 1 | Cicadas and forest ambience loops played on Casio SK-5. Source of sound effects was a sampler cassette tape I bought in Dixons, if memory serves. Not used on final mixdown! |
| 00:00 | 2 | Whippoorwill loop played on Casio SK-5. Not used on final mixdown! |
| 00:00 | 3 | Crunching leaves from my garden being walked on in my living room. Not used on final mixdown! |
| 00:30 | 3 | Me screaming through REX-50 (distortion plus slapback echo). Not used on final mixdown! |
| 00:22 | 4 | Ring-modulated sound called MENTAL from the ESQ-1. |
| 00:33 | 2 | TX7 preset 26 – Tubular Bells |
| 00:33 | 1 | ESQ-1 male choir drone |
| 00:43 | 3 | ESQ-1 female choir playing Ligeti-like chromatic clusters. I’m really pleased with how well this came out! |
| 01:03 | 2 | Roland System 100m with a self-playing modular patch. “Carpets of glissandi”, as Chris Franke calls it in Rubycon pt 2. |
| 01:32 | 4 | More ESQ-1 female choir playing Ligeti-like chromatic clusters, but this time, the pitch is modulated by slow LFOs. Having multiple LFOs per voice made this very turbulent sounding. Male voices join in at around 02:10. Again, I’m really pleased with how well this came out! |
| 01:54 | 1 | Sequencer-driven glissando on System 100m. |
| 02:45 | 1 | Same patch as above, but with sequencer running faster. |
| 03:45 | 1 | The tail end of a previously-recorded take. Remove from final mix. |
| 03:54 | 1 | More of the same patch, slightly more staccato-sounding. |
| 03:03 | 3 | Another sequencer-driven glissando patch on System 100m. |
| 03:24 | 4 | Sampled biscuit tin transposed down by Casio SK-5. Passed through System 100m filter and phaser, then digital delay. I think I was trying to replicate the splash cymbal sounds from Rubycon pt 2. |
| 04:14 | 4 | A TX7 sound from Monst-ROM, Bank A-4, patch 11 – Tarantula.  |
| 04:33 | 1 & 3 | Two huge polyphonic-portamento string chords which resolve to Cm. Sounds good when panned left and right |
| 05:01 | 2 & 4 | Same thing, but resolves to Dm. |
| 05:25 | 1 & 3 | Same thing, but resolves to Em. |
| 05:52 | 2 & 4 | Pro-One slow brass sound, overdubbed to provide question-and-answer. |
| 06:33 | 2 | Huge bass sound from System 100m. |
| 07:01 | 3 & 4 | Stereo pair of sequencer patch which uses Pro-One sequencer gate and CV out to drive System 100m. There are four sound channels all being fed into digital delay, then stereo flange on the REX-50:1. Bass pulse, pitch determined by System 100m keyboard. 2. Main sequence, pitch determined by sequencer CV.3. ESQ-1 choir and WAVBEL, being gated by clock pulse then fed into 100m Phaser module. ESQ-1 keyboard played in real-time, whilst tweaking the sounds on the other channels.4. VCS-3 type sweeps being triggered by clock pulse. |
| 07:36 | 1 | ESQ-1 choir through REX-50 ensemble then into Pro-One swept filter with some resonance, which makes it sound a bit like a vocoder. |
| 07:58 | 2 | Two similar lead sounds, one from the Pro-One, and one from the System 100m. Both played live in one take. The digital delay seems to overload quite a bit. Not surprising, given how ‘hot’ both these sounds are. |
| 10:35 | 2 | Glitch left over from previously recorded take. |
| 10:54 | 1 | ESQ-1 Jan Hammer type guitar patch through REX-50 distortion and flange. Phrases sampled into Casio SK-5, triggered by drum pads 1-4. |
| 11:04 | 2 | ESQ-1 Jan Hammer type guitar patch through REX-50 distortion and flange then into digital delay. |
| 13:52 | 1 & 2 | Stereo pair. ESQ-1 strings through System 100m phaser, then digital delay, then REX-50 stereo flange. |
| 14:33 | 4 | Pro-One with long portamento through digital delay. |
| 14:34 | 3 | TX7 with THAT Rhodes preset. |
| 16:26 | 3 | ESQ-1 strings through 100m phaser |
| 16:48 | 2 & 4 | TX7 pan pipes with bend, playing question-and-answer against each other. Digital delay and reverb. |
| 16:59 | 1 | Synthi AKS-style sequencer from System 100m driven by Pro-One CV and gate outputs. Also reminiscent of Incantations 2 by Mike Oldfield, especially with the pan-pipes over the top. |
| 18:41 | 2 | Glitch from previously recorded take. Remove from final mix. |
| 18:56 | 1 & 2 | Stereo pair. ESQ-1 internal sequencer, with several tracks running simultaneously. Volumes mixed in real-time via data entry slider and soft buttons around main display. Output fed into REX-50 ping-pong stereo delay. |
| 19:19 | 3 & 4 | Stereo pair. Pro-One VCS3 type twitter fed through REX-50 stereo ping-pong delay. |
| 19:42 | 3 | ESQ-1 Jan Hammer guitar through REX-50 distortion and flange, then into digital delay. |
| 20:12 | 4 | ESQ-1 PPG-style voice notes through delay. |
| 21:21 | 4 | ESQ-1 Strings through delay.  |
| 21:25 | 3 | Reverse guitar power chords. ESQ-1 through REX-50 distortion and reverb (recorded backwards). Inspired by the very first sound on the Jarre track Ethnicolor (from Zoolook). |
| 21:52 | 3 | Return to ESQ-1 Jan Hammer guitar |
| 22:02 | 4 | Return to ESQ-1 PPG-style voice |
| 22:20 | 1 & 2 | Switch over from ESQ-1 to TX7 PPG-style patch combining all the ESQ-1 sequencer channels in MIDI OMNI mode. TX7 output is fed through System 100m phaser before going into a very wet DE-200 delay, then into the same stereo ping-pong delay on the REX-50.There appears to be a tiny drop-out glitch at 22:58 for some reason. |
| 22:28 | 4 | Pro-One doing a VCS3-style twitter sweep through delay. |